2004-2005

Saturday, October16, 2004
8 pm, MacMillan Theatre

University of Toronto
Faculty of Music
presents

UNIVERSITY OF TORONTO SYMPHONIC BAND
Gregory Burton, conductor

Sea Songs — Ralph Vaughan Williams (1872-1958)

Overture for Winds — Felix Mendelssohn-Bartholdy (1809-1847)

Divertimento for Brass and Percussion — Karel Husa (b.1921)
Overture-Scherzo-Song-Slovak Dance

In the Eye of Four Winds — Allan Bell (b.1953)
Prelude-*North*-First Interlude-*South*-Second Interlude-*East*-Third Interlude-*West*-Postlude

INTERMISSION

Fantasies on a Theme by Haydn — Norman Dello Joio (b.1913)
Allegro Scherzando-Adagio-Allegro molto spirtoso

Colour Wheel — Malcolm Forsythe (b.1936)

Capriccio Concertant — Francis McBeth (b.1933)

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Program Notes

The programme chosen for this evening's performance, presented by the University of Toronto Symphonic Band, juxtaposes classic military band traditional compositions with contemporary Canadian and American works. Over the past century the contemporary Wind Band has evolved into a vehicle for presenting a vibrant array of compositional colour, innovative performance techniques and creative formal structures. During this performance the members of the Symphonic Band will be required to create sounds with not only their instruments, but also their voices, and various parts of their body in order to expand the creative palette available to composers.

Vaughan Williams' ***Sea Songs*** is a charming march written in 1924, and like so much of this composer's output for winds, it is based on folk material, specifically, songs associated with the Royal Navy. Some listeners may be familiar with tunes entitled *Princess Royal, Admiral Benbow* and *Portsmouth,* that Vaughan Williams treats in a conservative yet pleasing fashion.

The ***Overture for Wind Band***, originally thought to be composed by Mendelssohn in 1838, was actually a re-scoring of a work for much smaller wind forces dating from 1824, while the composer was working along side his father at the court of Bad Doberan. The score was lost, but Mendelssohn recopied it in 1826 with the original instrumentation of only eleven instruments. In 1838, with the possibility of securing performances by British and German bands, Mendelssohn expanded the scoring for twenty-three winds and percussion, and this is the version that has been used for most modern editions of the work. The Overture is a standard sonata-form movement with introduction. The use of solo instruments, most notably horns and bassoons, reveals the origins of the work as a piece of chamber music rather than a work for full Wind Band.

Czech-born American composer, Karel Husa has been a leading composer of wind music during the past 50 years, although he was by no means limited to that medium. (his third string quartet won a Pulitzer Prize in 1969) His teachers included Arthur Honegger and Nadia Boulanger, and his style is said to be one of humanistic romaticism, often incorporating folk elements, and as a result, his music has been warmly received and often performed. ***The Divertimento for Brass and Percussion,*** is a work full of noble grandeur, energetic rhythmic design and romantic song, with solo opportunities for many of the brass players in the group.

Calgary composer Allan Bell created ***In the Eye of Four Winds*** in 1986 and concerning it he states, "At the center of a raging wind lies a still point, the so-called "eye of the storm." Traditionally, humanity has had strong convictions about the character of the winds that blow from the four cardinal points of the compass. This piece is an attempt to capture both the power of the wind, and the spirit that lies at the center of each of the four directions, the spirit that lies in the eye of four winds." The piece contains several fingerprints of Bell's style such as an abundance of rhythmic syncopation and jazz influenced figures, as well as prominent material presented by the percussion section.

The Michigan State University Symphonic Band gave the premiere performance of Dello Joio's ***Fantasies on a Theme by Haydn*** in 1968. It is a work charged with energy based on a theme from a short composition for piano by Joseph Haydn. Each of the three movements are a

constantly varied examination of Haydn's basic idea with the bubbling first and third fantasies flanking a second intense lyric study.

Trombonist/composer Malcolm Forsyth is one of Canada's most prolific and often performed composers. His varied output thankfully includes works for Wind Band. ***Colour Wheel*** resulted from a commission from the Alberta chapter of the Canadian Band Director's Association and was given its premiere in 1978. The work is rather dark in quality, thickly scored, exploiting the wind tone colours in combination with an abundant use of percussion. The melodic material is based on short motivic fragments that are developed and expanded creating a dramatic, almost sinister sounding work, although Forsyth saves a major chord for the final statement.

The concert finishes with a flourish with Fancis McBeth's ***Capriccio Concertant***, which is a showpiece for the Wind Band. There is ample opportunity for woodwind and percussion performers to display technical prowess, and brass players are required to execute parts in extreme tessituras. In the end, a work of drama and colour is the result.

Biography

Gregory Burton is a leading conductor and educator in Canada. Formerly Resident Conductor of Symphony Nova Scotia, he has conducted that ensemble in over 250 performances since 1991. For 16 years he has been Music Director of the Nova Scotia Youth Orchestra, creating one of the finest orchestral training programmes in Canada.

This season Mr. Burton will also be the principal guest conductor of Symphony New Brunswick, as well as visitng senior lecturer in the Faculty of Music at the University of Toronto where he will teach conducting and work with the Symphonic Band, Wind Ensemble and Brass Ensemble.

Gregory Burton was a member of the trombone section of Symphony Nova Scotia for 18 years. He has also performed with the Toronto Symphony, Kitchener-Waterloo Symphony, the Chicago Civic Orchestra and the National Youth Orchestra of Canada.

Mr. Burton has held faculty positions at Acadia University and McMaster University before his current work at the University of Toronto. He has been conductor in residence at Brandon University. His graduate degrees include a master's degree in trombone performance from Northwestern University, and a doctorate in conducting from Arizona State University.

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Upcoming concert featuring the Symphonic Band
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Music of the Masters - Works by Hindemith, Morawetz and Grainger

UNIVERSITY OF TORONTO SYMPHONIC BAND

Gregory Burton, conductor

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Megan Chang
Antonia Kiousis
Cynthia Michaluk
Andrew Mighton
Amy Nathan
Eun Ji Park
Jennifer Pigott

Oboe
Candance Barnes
Helena Choi
Christine Hudson

Clarinet
Carrie Andrews (and *Eb*)
Kristen Au
Julia Bisanti
Gabriel Estrin
Tanya Gardecky
Brenda Hsieh
Laura Kay
Alexander Martin

Alto and Contralto Clarinet
Patrick McGraw

Bass Clarinet
Julia Stroud

Bassoon
Verity Li
Dulcie Vousden

Saxophone
Vita Carlino, *tenor*
Kayla Garrett, *alto*
Danielle Noel, *tenor*
Jennifer Trueman, *baritone*
James Vaughan, *alto*
Emily Williams, *alto*

Trumpet
Jodi Allen
Jane Genge
Yuri Kanamori
Rachel Malach
Farishteh Panthinaky
Lauren Roszell
Marcel Sekine

Horn
Seana Haley
Nealee Reimer
Courtney Sherk
Kelly Woodley

Trombone
David Beaudoin
Edward Loach
Sarah Milford
Jaci Simpson
Lukas Stephens
Julian Warme
John Woomert

Euphonium
Patricia Chung
Kyla Jemison
Jessica La
Stefan Sikorski

Tuba
Donald Burns
Jacky Siu

Percussion
Angela Hsu
Mandy Lau
Charles MacLeod
Kyoko Ogoda
Laura Savage
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